

# SECONDARY DOMINANT & LEADING TONE CHORDS

## I. EVERY SCALE DEGREE HAS A LEADING TONE.

- The actual leading tone, TI, is a m2 lower than DO.
- A secondary leading tone occurs when a note on a scale degree other than 7 is raised a half step by an accidental (i.e. #, ♯, etc.), making it *function* as a leading tone to the scale degree above it.
- Secondary Leading Tones tonally "point to" the scale degree above it. This is called TONICIZING, since that scale degree temporarily assumes the same sense of tonal arrival and completion as a TONIC note.

### EXERCISES for PART 1:

A. Provide the secondary leading tone just before (to the left of) the diatonic scale degrees given below. Remember to use the necessary accidental to create the secondary leading tone.

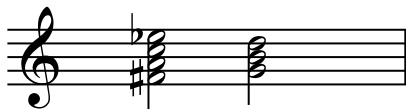


B. Complete the following statements regarding secondary leading tones:

1. In C major, F# is the SLT that tonally "points to" \_\_\_\_\_ (letter name of note), the \_\_\_\_\_th scale degree.
2. In G maj., D# is the SLT that tonally "points to" \_\_\_\_\_, the \_\_\_\_\_ scale degree.
3. In B $\flat$  maj., C# is the SLT that tonally "points to" \_\_\_\_\_, the \_\_\_\_\_ scale degree.
4. In C min., A $\sharp$  is the SLT that tonally "points to" \_\_\_\_\_, the \_\_\_\_\_ scale degree.
5. In E min., G# is the SLT that tonally "points to" \_\_\_\_\_, the \_\_\_\_\_ scale degree.

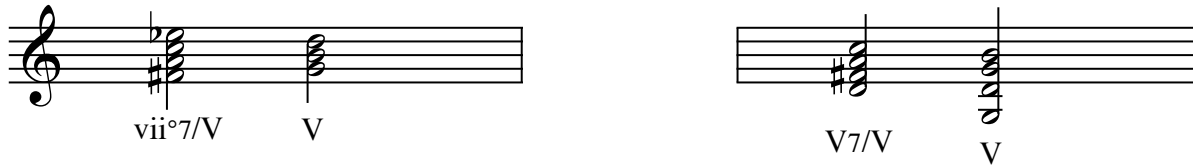
## II. THE SECONDARY LEADING TONE SERVES AS EITHER THE ROOT OF A SECONDARY LEADING TONE (vii $^\circ$ ) CHORD, OR THE THIRD OF A SECONDARY DOMINANT (V) CHORD.

- For instance, say you are writing in the key of C major but want to tonicize the 5th scale degree (G). F# is the secondary leading tone you'd use to point to G as a temporary tonic. Use either a chord with F# as root (vii $^\circ$ ) or F# as the third (V). The listener will expect a G CHORD to follow either.



III. THE ROMAN NUMERAL CHORD NOMENCLATURE FOR SECONDARY CHORDS IS AS FOLLOWS: THE FUNCTION OF THE CHORD, A SLASH, THE DESTINATION OF THE CHORD.

- For instance, with the examples just shown in the key of C, but tonicizing G (the dominant):



We say that the first example is "the Leading Tone diminished 7th of the Dominant". The second example is "the Dominant 7th of the Dominant."

NOTE that, like a normal leading tone chord, a Secondary Leading Tone chord is always diminished (or diminished 7th) and, like a normal dominant chord, a Secondary Dominant Chord is always major (or Maj./Min. 7th).

EXERCISE for PART 3:

A. In the blanks provided, spell (Root, Third, Fifth, and - if applicable - Seventh) the following secondary chords:

1. In C major, the Dominant of the Dominant: \_\_\_\_\_
2. In C major, the Dominant of the Submediant: \_\_\_\_\_
3. In D major, the Dominant 7th of the Supertonic: \_\_\_\_\_
4. In D major, the Leading Tone of the Submediant: \_\_\_\_\_
5. In A<sup>b</sup> major, the Dominant 7th of the Dominant: \_\_\_\_\_
6. In A<sup>b</sup> major, the Leading Tone 7th of the Supertonic: \_\_\_\_\_
7. In F minor, the Dominant 7th of the Subdominant: \_\_\_\_\_
8. In A minor the Dominant of the Dominant: \_\_\_\_\_
9. In E minor, the Leading Tone of the Dominant: \_\_\_\_\_
10. In G minor, the Dominant 7th of the Dominant: \_\_\_\_\_